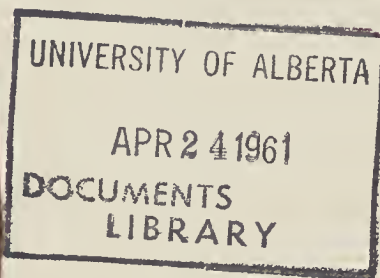
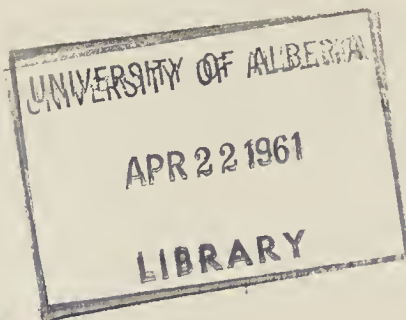


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RECREATION AND CULTURAL DEVELOPMENT MAGAZINE

Leisure



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Education Philosophy

After all the arguments pro and con on this or that subject in our educational curriculum, and after serious contemplation of all the variables in human nature, one of the most profound conclusions that one can produce is the statement of John Adams (1797 - 1801), the second president of the United States:

"I must study politics and war, that my sons have liberty to study mathematics and philosophy . . . in order to give their children the right to study painting, poetry, and music."

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The More You Exercise the Better
The Chances of a Healthy Life

A HAS-BEEN AT 26?

By Thomas Kirk Cureton



IT WILL come as a shock to the sedentary American male that his body is middle-aged by the time he is 26. A startling statement, but it's backed up by hard, cold facts.

The author is Professor of Physical Education and Director of the Physical Fitness Research Laboratory, University of Illinois. For 33 years, Dr. Cureton has directed human fitness research work, has tested 50,000 men and women, and has personally reconditioned several thousand. He has also written many books and research papers on physical fitness.

In Geiger counter tests on 500 industrial workers, Dr. Hardin Jones, of the University of California, discovered that the average 18-year-old has 25 cubic centimeters of blood passing through one litre of muscle. At 25, this drops to 16 cc., or 40 per cent less, and by 35 it is down to 10 cc.—60 per cent less. What does this prove? It proves that men — even

young men — aren't doing enough vigorous exercises to keep the blood flowing through the muscles—an important key to physical fitness. It proves that physiological aging comes upon modern man with astonishing rapidity, particularly the sedentary businessman who is probably tied to a desk from 9 to 5, and often longer.

All society has been drifting away from hard work, the type done by our pioneer forefathers. Mechanical machines of all types have reduced physical labor. In this day and age, all kinds of gadgets, shaking chairs, vibrating couches, electrical massagers, in addition to pills, salts and patent medicines, are devised to make people thin and healthy.

No Easy Way

But in the face of the great activity of chemists and engineers to design gadgets which carry the halo of health, study after study shows that there is no easy way to improve the physical powers of the body, any more than there is an easy way to improve the mathematical powers of the mind. It has been discovered that even casually played sports, without emphasis upon repetitious work dosage, are relatively ineffective for developing muscle tone, oxygen intake capacity, endurance and better circulation.

Health, endurance, nutrition and general well-being are all dependent on a common denominator—circulatory fitness. The only way to get it is by a systematic method of exercise.

How much exercise can improve the circulation is more or less a mystery

to most men, who may prefer weight training because they can see some effect in their muscles, but not in the capillaries. Exercise opens up capillaries which are not otherwise open.

Why are these tiny vessels so important? The muscles, spinal cord, brain, lungs, nerves and organs in general are penetrated by countless numbers of capillaries. The large arteries from the heart diminish in size until they are called arterioles, then these branch out and get smaller to become the capillaries. No matter how small, these smallest vessels are controlled by microscopic nerves which are called fibrils. Exercise effects these nerves and causes them to produce dilation in the vessels. Thus, the capillaries are not fixed in size, but expand according to need. And when we work up enough energy and heat by exercise they will expand so that more blood can be distributed throughout the body.

Poor Circulation

But under tensions, various types of anxiety, or while smoking, these small vessels contract and the circulation is impaired.

As man (or woman) gets older, youth gradually disappears in proportion to the ebbing metabolism and circulation. To retain the physical capacities of youth, then, he must maintain his circulatory and muscular fitness. The fight is mainly to keep his capillaries open by constantly working the body. Otherwise, he will grow old prematurely, participate less in vigorous sports and lose his

physical courage to some extent. Forced to give up youthful pleasures, he will become more and more introverted with such tendencies as: anxiety, oversensitiveness, overeating and overdrinking, mental fatigue, boredom, lack of mental-physical integration.

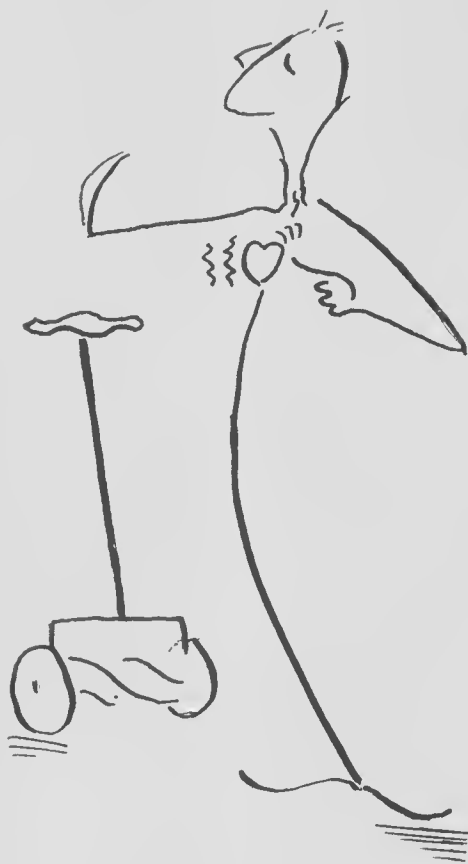
Tests have shown that all these traits are inversely related to the amount of time that he can run on a treadmill or do a similar endurance test. Hence, endurance and circulation are tied up with personality.

In a study by Dr. John C. Tappen at the University of Michigan, 294 professors (80 per cent in the 50-60 age span) were shown to have a much higher than normal incidence of diabetes, gastrointestinal, nervous and cardio-vascular disorders. The same may be true of executives, professional men—any group which spends most of its waking hours sitting in an office chair. Our experience at the Physical Fitness Research Laboratory, University of Illinois, is that systematic rhythmic endurance exercise will alleviate such disorders.

Won't Hurt

Many middle-aged people refrain from exercise because they believe that hard work harms the heart, or that strenuous athletics in youth will predispose an individual to heart disease in later years.

"Heart strain through exercise" is an untenable theory. After a lifetime of study, Dr. Ernest Jokl, of the University of Kentucky, states that evi-



. . . Harms the Heart . . .

dence against such a theory is overwhelming.

In our studies at the University of Illinois, we have seen many debilitated men improve their circulatory functions by taking part in our progressive conditioning course which runs from October to June every year.

An example of this is a prominent insurance executive who participated in the course as a test case. He greatly improved his endurance, made relatively tremendous changes in his circulatory-respiratory fitness, markedly reduced his fat and heart size and

weight, and had much lower diastolic blood pressure after a workout.

Many cases like this are in our files. For over 17 years we have consistently trained men to take hard exercise. But we have crept up on it, proceeding from Low Gear to Middle and then to High. We know that progressive physical training of the right kind and amount is the most effective procedure for improving circulation.

Be Systematic

There are important reasons why our exercise program is effective, and we are certain that a casual amount of sports for fun does not have the same effect. We have tested many men, both on and off the program. Some of the "off" ones play a little golf or volleyball, bowl or walk for exercise. Still, they do not gain as the men who take the systematic program do. Most games are too intermittent. That is, we make a quick stroke, then rest. And all tensing activities, such as weight lifting, pushing a heavy wheelbarrow, carrying heavy buckets, shoveling snow, working continually at pushing and pulling, will hinder the return of blood to the heart.

It would take much more space than we have to describe our program in full, but it resembles the same progressive "long, slow buildup" now widely advocated for best athletic training.

It will help to take a good medical examination first; to be appraised as to power, abilities and needs by a competent physical director; to be careful about overeating, overdrinking and all excesses.

Three Gears for Fitness

Low Gear

Walk a mile a day; breathe deeply. After walk do hard exercises—push-ups, situps, squat-jumps, leg raisings. Then take bath and give yourself a vigorous towel rubdown. Try daily for a week.

Extend walk to two miles, or walk one mile faster. Add more exercises at end. Run in place briskly for full minute; add sitting tucks, leg raisings. Bathe in cooler water. Continue for two weeks.

Try to find place to swim at end of walk. Extend walk to two miles, faster every day. Use exercises as warmup for swim. Build swimming distance to at least 10 minutes without stopping. Continue for two or three months.

Middle Gear

If you don't have a Y.M.C.A., track or road, jog a block, walk a block; repeat five or six times to equal mile (12 blocks). Swim a lap and loaf or walk back, repeat 10 times. If swimming impossible finish workout with chinning the bar, combination situps and leg raisings (20 each) and other endurance exercises. Work out for an hour. Continue for six months or more.

High Gear

Run a block, walk a block, repeat 15 to 20 times. Run last two blocks vigorously. Warm, then cold shower and rubdown. Another day, swim 100 yards, then loaf or walk a lap; repeat 10 to 20 times. Take three test exercises, then run a mile. Alternate hard workouts day by day. Rest completely one day per week.

A University Library Expands

**The Problems Faced by the
University of Alberta at
Calgary Library Are Being
Watched by Other Growing Units**

by Hal Martin

DURING the next few years, interested observers may watch the sudden blooming of a university library from a small, budget-tied nucleus into an organization designed to provide the utmost in research facilities for thousands of students. Such rapid maturity, normally taking many generations, will provide, at the University of Alberta, Calgary, a study that will be of much value to other institutions struggling to cope with explosive rates of enrolment and growth.

By the same token, the task will place an onerous responsibility on the shoulders of librarians and other directors charged with proper disbursement of funds for the best material.

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The volume marked accession number one in the University library is Benjamin Jowett's translation of Aristotle's "Politics"—a propitious beginning. The book bears the stamp of the Provincial Normal School, Calgary, which institution traces its history back to the time of Alberta's union with the Confederation, in 1905. The school is forebearer of the present library.

Change Jurisdiction

In 1945, the Normal School was placed under the jurisdiction of the Education Faculty of the University of Alberta, at Edmonton. The school library thus became a branch of the main university library in Edmonton.

The Arts and Science faculty of the University began operations in Calgary in 1951, and thrust added responsibility on the library and its staff. This increased in 1957 as the Engineering Faculty opened classes in Calgary, coincident with the naming of the University of Alberta, Calgary.

Official recognition of the University in Calgary did give the library an opportunity to judge for itself the material it required. The opening of new University facilities in 1960, with plans for a major library building, provided opportunity for planning with ample space provision. Staff tripled, to 12 persons, including four professional librarians instead of the former one.

The library resources can presently be divided into six areas.

The main part of the collection of books is housed on open stacks, readily available to students. In 1954 there were 16,459 bound volumes in library. Today there are 24,000 and by 1962 provision there will be 47,000.

The periodical area is a widely used section, with about six hundred journals being received, six of them being indexing and abstracting services. Two years from now, there should be at least 750 on the receiving list.

Vital Documents

Government documents are a vital portion of any library research facility. So far, Calgary's section is very small but as it carefully expands its selective depository of Canadian Government documents, it should become an excellent source of historical information.

A Textbook Library, which will become through its development a Curriculum Laboratory, has now some 3,000 uncatalogued texts. The Laboratory will be a boon to Education Faculty students and student teachers, with textbooks currently in use in Alberta, and with a library of audio-visual material.

About 900 volumes are in the Historical Collection, and almost all are devoted to the field of education. They include out-of-date texts and materials of interest to researchers in history of education methods.

Purchases of micro-films and micro-cards have been made for the first time this year helping materially the collection of back files of journals.

Maps will become a section of their own, but so far none have been catalogued into this department.

A bibliographic collection has come into being too, with the formation of the Processing Department last summer. So far, the main items include the Library of Congress Catalogue, the British National Bibliography, and the British Museum Catalogue.

Throughout the various collections in the library can be found book plates on volumes indicating their origin was from private collections, donated to the institution. Recently, the family of Mr. Justice Charles A. Stuart gave the library about 80 volumes, mainly in the classics. Their former owner was first Chancellor of the University and held office from 1908 to 1926.

Donated Volumes

In 1956, the daughters of Bishop William C. Pinkham first Anglican bishop of Calgary, donated volumes from their father's collection.

William Pearce, a federal government surveyor in the Calgary district for many years, and who is recalled as a tree planter and irrigationist, has his stamp on the bookplate of many volumes from his collection of documents of the First World War.

First director of the Calgary Branch of the University of Alberta in 1945, Mr. F. G. Manning has also contributed many volumes to the library, with majority being in the field of education.



Miss Valerie Faunt, clerk at the library, is shown holding a volume from the collection presented by William Knight. The ancient volume is kept under glass.

After the move to the new building in the summer of 1960 the library received about four hundred volumes which were duplicates from the Rutherford Library in Edmonton. Among the material were several volumes which belonged to the Honorable A. C. Rutherford, first Premier of the Province and Chancellor of the University from 1927 to 1941. Of particular interest is the fact that Premier Rutherford was author of the act that created the University of Alberta. Included in the material sent from the Rutherford Library were books from the collection of the late Dr. W.

Rowan, famous for his research in bird migration.

Largest Gift

The largest gift to be received to date is the William Winfield Matheson Memorial Collection comprising about five hundred items which Mr. Charles W. Matheson, a lawyer in the city, donated in memory of his son who died in 1956. A 1574 Paris edition of Aristotle's "Treatise on Politics" is the oldest book in the library. This volume is interesting because it bears the mark of "The Printers in Greek to the King"—a serpent on a rod intertwined with the stem of a growing plant. The book is a reprint of a 1556 edition done by the famous printer Guillaume Morel, and was given to the library by Dr. H. H. At-

kinson of this city. Of indefinite age is a Chinese book presented by Mrs. H. H. Sharples in 1952. Accordion-pleated, with exquisite illustrations, the book is of a type which has been in use in China for centuries.

To meet the challenge presented by the fast increasing student enrollment the library must within a very short period of time telescope the development that would in the past have taken twenty to fifty years. The new building which is scheduled for construction within the next year or two will be an important factor in enabling the library to give adequate service to the undergraduates and to meet the more complex and specialized demands of the academic staff and the graduate students.

Book Review

The fine craft of leatherworking is one of the most popular of all the skills offered by trained instructors from the Alberta Cultural Activities Branch, Arts and Crafts Division. For women workers, one of the first things they chose to design and make is a new handbag. "**The Design and Construction and Handbags**" by **W. C. Double**, will become a prized source of reference and inspiration for those who progress beyond their first experimental effort into continuing handbag fabrication. It is written with designers, pattern-cutters and other craftsmen in mind but is so clearly explanatory and contains so much information in its copy and in its 300-odd illustrations, that it would also be a desirable feature on the shelf of anyone engaged in the trade of either selling or making handbags.

The book is published by the Oxford University Press at Toronto. The author is head of the Leather Goods Department of Cordwainers Technical College, London. \$5.75.

Bands in School Life



By William E. Whybrew

BANDS have assumed so strong a position in public school music during the past quarter century that many persons may be puzzled by any intimation that a distinction exists between bandmasters, at least school bandmasters, and music educators. It will be readily acknowledged, of course, that all music educators are not band directors, but to many it is probably axiomatic that he who directs a school band is, by virtue of that position, a music educator. But, if we define the music educator as one who contributes to the education of students in and about the art of music, there are school band directors whose claim to the title of "music educator" may well be contested.

Using the Band

Whether or not any school band director is truly a music educator is determined principally by the way in which he uses the band, and herein

More Recognition Being Given to Importance of Music in the Academic Life

lie vast differences among directors. In many situations the band is used as a valid and effective medium in educating students in and about music. Literature of quality, and in sufficient quantity, is performed and the directors—aware of the need for good standards of performance—set high but reasonable standards for their students. At the same time, acknowledging that performance is a means—not an end—in music education, they conduct their classes and rehearsals so as to realize for the students the maximum number of musical and educational values.

In an alarming number of schools, however, the band seems to serve

William E. Whybrew holds Bachelor's, Master's and Ph.D. Degrees from the Eastman School of Music. He has taught at Ithaca, College, Eastman and in the Public Schools of Sodus and Rochester, N.Y. He has been tuba player with a number of orchestras including the Rochester Civic and the Philharmonic. He is a member of the faculty of Northern Illinois University, DeKalb.

principally as an entertainment feature for the community, or at least for a part of the community. A major part of the band's time in such situations is devoted to the preparation of drills and maneuvers to provide intermission entertainment at football and basketball games. Such activities, if they are to be well done (and there is little educational value in anything that is poorly done), require a great deal of time and effort, certainly an amount of time and effort greatly out of proportion to the musical values involved. In some schools, furthermore, even concert performances are marked by the use of various non-musical devices, and often the literature used is of doubtful musical value. Directors often justify these practices as means of "selling the program to the public." Such reasoning reflects a lack of belief in the band as a musical and, consequently, as a means of realizing valid values in music education.

Cite Values

Those who would defend the marching band with its inordinate demands upon time and effort, cite a number of values that they believe to be inherent in such activities. For the student the marching band is said to provide training in co-operative enterprise, acceptance of responsibility, to give him healthful exercise and the satisfaction of accomplishment etc. That the student can indeed gain an appreciation of social responsibility, some satisfaction in accomplishment, etc., from marching band activities we shall not deny. Such values are provided equally as well and perhaps better, however, by instrumental and vocal concert groups and by other phases of the music and gen-

eral educational program. What the marching band does not make a significant contribution to is education in the art of music.

A value frequently attributed to the marching band, one that attracts some school administrators to the marching bandwagon, is the public relations value of such an organization. Because the football band show frequently is witnessed by more taxpayers' eyes than most other phases of the school program other than athletic contests themselves, it is argued that the marching band sells to the public not only the music program in general but also in large measure the over-all school program. It cannot be denied that in many communities, especially in those where bandmasters encourage emphasis on the marching band, the public is scarcely aware that the music program includes anything but the marching band. Whether this is a healthful or desirable state of affairs is highly questionable. Indeed, music educators may well have reason to regret even more deeply the distorted picture of music in education that marching bands have presented to the public in many communities.

Under Public Scrutiny

As we all are aware, events of the past few years have resulted in increased public attention to the offerings of our public schools, and much concern has been widely expressed about the use of the school day. School administrators have been admonished to inspect their programs with an eye to the curtailment or elimination of non-essentials, and the epithet "frill" has appeared more the more frequently in the utterances and writings of many authorities. In some

schools, music programs, especially the more specialized phases, already have been curtailed or at least relegated to the status of after hours activities.

Music educators have striven for years to win for music, including performing groups, recognition as valid components of the school curriculum and, therefore, time during the school day. Yet, as responsible citizens and educators, we must agree that, in this age when valid demands upon the student's time are so many and so pressing, there is no time in the school day for studies or activities that do not contribute significantly in some way to the student's education. Unless the music program, in its various aspects, can make such a contribution, a contribution that is unique to music and that cannot be made by any other study or activity, the place of any phase of the music program in the school day may well be questioned.

Educational Value

Music educators generally believe that music can make such a contribution, and a number of leading educators, presumably with no special interest in music, have spoken of the values of music in education. The unique contribution that music activities can provide for the student is an understanding of the art of music and its literature, with development of taste and discrimination. If certain other desirable traits, such as a co-operative attitude and willingness to accept responsibility, can be encouraged through certain activities that have as their principal objective this unique value of music, so much the better; but such values can be realized as well from a number of other

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phases of the educational program and must be considered incidentals, albeit important ones, in the music program. Music activities must stand on their musical values.

If we must "sell" our schools or our music program to the public, and probably we must in some degree, then the "selling" should consist of a lucid explanation of what is being done and why, i.e., what the various phases of the program contribute to the education of the student. We must uphold the importance of the arts in our civilization that music makes to that type of society that we wish to maintain. The kind of "hucksterism" that presents to the public as an important outcome of any program that which in reality contributes little or nothing of valid educational nature is, to say the least, inconsistent with professional educational ethics.

Entertainment Justifiable?

In a democratic society it is the right of any community to support any school activity for its public entertainment value. Certain activities of doubtful educational value probably will continue to be a part of the school program, even if only in an after-hours, extra-curricular role. But it is likely that an increasingly preceptive public, urged on by awareness of present and future needs of our society—as well as by increasing tax burdens—will insist that both the school day and the school budget be devoted to truly educational purposes. And, as responsible citizens and sincere educators, music teachers cannot but welcome the development of such a mature attitude toward our schools.

It is for the school administration and the music teacher to decide, then.

Is the band, or any performing group, to serve valid educational ends, or is its principal function to be that of public entertainer, extracurricular in nature? The answer to this question carries broad and significant implications for the band director. It will determine the ways in which he will direct his efforts and the types of literature that will serve as his teaching materials. It will determine the emphasis about which he will construct his program.

The music educator will have as his principal objective the guidance of his students toward an understanding of the art of music and the development of taste and discrimination, while conducting his classes in such a way as to realize as well as possible any concomitant or peripheral values within his reach. Since a certain amount of public performance is a legitimate part of education in music he will not eschew a reasonable number of appearances, but these will be but one means toward his ends, not the *raison d'être* of the program.

The literature used, while appropriate to the age levels of the students involved, will be music of quality such as to lead students toward maturity of taste and judgment. The sincere music educator, steadfast in his belief in the musical art as an essential element of a mature and balanced civilization, will use the band and other performing groups as valuable tools in strengthening and broadening the culture of that civilization through education.

Beliefs Summarized

In summary, these personal convictions: First, public school curriculums should be made up of studies and

activities that contribute significantly to the student's education, and through it to the strengthening of a free, mature, and balanced society. Second education in the arts and humanities—as well as in the sciences—is essential to the building of a healthful and mature society. Third, the principal objective of any phase of a school music program, if it is to be truly educational, is an understanding of the musical art, accompanied by the development of taste and discrimination. Any activity or class that does not make a significant contribution toward the attainment of this objective, either because of the manner in which it is guided, has a very doubtful claim to curricular status in the school program of the years ahead.

Fourth, the concert band is a valid musical medium, especially in this day of enhanced musical importance of wind and percussion instruments, and as an extension of the general music program it can make a significant and valid contribution to education in the arts. Bands or other groups that make no significant contribution to the realization of truly musical values, however, can at best be justified as extra-curricular, after hours activities.

Although recent events perhaps focus greater attention upon this issue, it really is not of recent origin. A consideration of values and objectives must always serve as the guiding factor in constructing and conducting any program. It is an objective that the distinction between bandmaster and music educator is most clearly evident. It is on the basis of objectives that the place of music activities in the school program must be determined.

Book Reviews

"Goren's Hoyle", an encyclopedia of games, is a fearful volume for the casual gamester who enjoys checkers, whist, scrabble or other games for their own sake. The book so ably describes the fine points, the influences, the odds and the gambits of all sorts of games for persons of all ages that gamesmanship becomes almost a vital thing.

The rules, and the directions, of play are faithful and exacting. Card games that include rummy in all its many forms; poker; bridge, of all types; trumps games; the Stops games; cribbage; title games; dice games; mathematical games; games for children, and party games, are all detailed. The 656 pages even include a glossary of terms of words used in games.

The term "Hoyle" comes from the "Short Treatise on the Game of Whist" issued by Mr. Edmond Hoyle, K.C. in 1742, that became so popular it had to be enlarged to include other games and became the final word on rules of games. Goren's Hoyle volume is of such a size and so exacting that it could become a reference work in its own right, and initiate the expression "According to Goren".

McClelland and Stewart Limited \$6.75

A true sense of the loneliness, the beauty and the dangers of all types that were experienced by the pioneer settlers of the Canadian West, and particularly in the southern part of Alberta are set out faithfully in the hundreds of personality and historic recordings in **"Leaves from the Medicine Tree"**. This unusual volume, complete with some excellent and rarely seen pictures of early days in the West, was compiled by the High River (Alta.) Pioneer and Old Timer's Association and contributions were penned in a true "I was there" phraseology by those who "were there".

Accounts of the North West Mounted Police and their persecution of the whisky traders; of tough homesteading conditions for the women, fearful always of Indian visits; of the humor; and of the men, law-abiding and otherwise, who lived by the simple but direct code of the cowboy and ranches; all these make **"Leaves from the Medicine Tree"** an endless source of historic and colorful facts about early Alberta.

Lethbridge Herald Press \$5.00.

An interesting story of two young men, under age of enlistment at the start of the Second World War, who joined the Canadian whaling fleet on the west coast and travelled through one complete whaling sortie in ships whose seaworthiness was open to doubt from the start, **"Flying The Chase Flag"** by **William A. Hagelund** is an interesting eye-witness account of this perilous undertaking.

The book, designed for younger readers, may prove to be a future reference source for students of whaling, as the wartime jaunts of this little ships were the last of their kind.

The Ryerson Press \$4.00.

Reluctant soldiers, generally of poor equipment at the start of every conflict, Canadian militiamen have established a fine record despite their unmilitary inclinations. These are concisely and effectively recorded in **George F. G. Stanley's** revised **"Canada's Soldiers."**

Mr. Stanley, who is head of the Department of History at the Royal Military College, details the participation of Canadians in warfare from the days of the early French settlers and marauding Indians, through the U.S. War of Independence, the War of 1812, the Great Wars and the Korean War.

Of considerable interest in the account is the tracing of relationship of defence needs to politics, and the persistent and dogged determination by Canadian government that the military shall ever be subservient to political government.

Addition of several maps, and photographs, to this revised volume, add to the book's value and its worth to the student of Canada. **"Canada's Soldiers"** can be seen as a school history text, and its accounts of early Canadian soldiers could well be the source for Canadians of more public pride in Canada's own colorful pioneers and fighters.

The MacMillan Co. of Canada Limited. \$7.50

**Tremendous Interest Shown in the
New Program of High School
Drama Festivals**

Drama Festivals for High Schools

by J. T. McCreath

AS THE drama division of the Recreation and Cultural Development Branch has just completed six highly successful drama clinics help up and down our province, it strikes me that now back at the desk is a good time to try to assess what is happening in drama in Alberta, what is good? where is the progress? and where are the weaknesses? And so, here is one person's thinking on a very vital part of our province's cultural scene.

Workshops were held in Lethbridge, Medicine Hat, Red Deer, St. Paul, Mannville, and Grande Prairie, and at each workshop we had representation from several communities. These were in the main two-day workshops and there were never less than 15, in most cases a great deal more, with Grande Prairie taking the prize. There, 65 attended the two-day

workshop representing the communities of Grande Prairie, Beaverlodge, Hythe, Valleyview and Dawson Creek.

There are at present in the province approximately 18 drama groups, groups that have more than one season behind them. Some of these have been in existence for over two decades, others are barely one year old. Some have the whole community behind them, others struggle. Some are splinter groups formed out of other groups, but all without exception are blessed with the kind of people without whom no amateur theatre can possibly hope to survive—dedicated workers.

Are Homeless

The thing almost all these groups have in common is their homelessness. Six years ago this was so, and

today it is almost no less so. Two beautiful auditoriums have been built in Alberta's two large cities, and have challenged local groups in these two communities. Where the challenge has been successfully met these groups have prospered financially beyond their wildest dreams, but even these groups are homeless. The groups today with the sturdiest hope for the future are the groups who have leadership and a dream for finding their own home. Theatres are expensive, so, obviously, their own theatre would have to be the ultimate dream. In the meantime, a place where their members can come together and rehearse, work, hold workshops, build sets, and store their equipment, should be the aim.

And one test of leadership in any group is just how strongly is it leading its group toward finding its home.

Show Improvement

The other thing that practically all the groups have in common is that they are growing and improving their standards. They could all use more community support, but this is true of theatre everywhere. They are constantly concerned about sending their better people away to learn, and more and more these people are coming back and helping the group they sprang from. They may have gone no further than the Banff School or the Olds Drama Seminar but they have gone and worked and studied and learned from more experienced people, and their communities are the richer for it.

Now where are the weaknesses?

Smaller communities that need all their resources to support one group have let divisive elements split them to the detriment of both groups. Larger communities can sustain more than one good drama group, indeed, it may sometimes be healthy for them to have more, but it is tragic in smaller drama communities when the members cannot mend their differences, and concentrate on giving their best to the community.

Problems, Problems

There is another unfortunate tendency, but this is rarer and rarer—that of choosing a play to satisfy an ego. Always the question should be, can we cast it? Can we produce it here? Will an audience accept it here? Always the play must be served. We are still deficient in this province in experienced set designers, and first-rate craftsmen, and good directors are still rare, but each year there are new talents revealing themselves here, and the hope for the future is bright.

Nowhere in Canada today are young Canadians getting so much assistance and encouragement from local and provincial bodies as in Alberta, and more and more this investment in training and encouraging the talented actors and directors in our province is paying off in continuing activity and improving standards, and now that High School Drama Festivals in the Province of Alberta are getting under way the signs are even more hopeful for a continuing and healthy growth in this most complex and demanding arrangement.

Russia Gets Music in Big Doses



R. Swenarchuk interviews Yuri Lutsiv, centre, assisted by Seva Gapon, interpreter who accompanied Mr. Lutsiv from Russia.

State Supported Music Provides Something for Everyone in U.S.S.R.

by R. Swenarchuk

YURI LUTSIV, prominent Ukrainian musician who is the conductor of the Lvov Philharmonic Orchestra and the Lvov Opera and Ballet Theatre, believes that cultural exchanges between Canada and U.S.S.R., countries such as the

Ukraine, should be encouraged to help achieve a better understanding between people of the two countries.

During March and April, Mr. Lutsiv exchanged positions with Henry Plukker, conductor of the Calgary Philharmonic Orchestra, and conducted concerts in Calgary and in

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Edmonton. On his Ukrainian tour, Mr. Plukker conducted concerts in the cities of Odessa, Lvov and Kiev.

"Relations in cultural and other fields would be tremendously improved," Mr. Lutsiv said, "if Canadian listeners were more familiar with the works of Soviet Union composers, and of course, the same applies to Ukrainian enthusiasts.

"It is impossible to lock oneself within one musical circle, and the progress of world culture is impossible without understanding the culture of other peoples."

Any concerts given in the Ukraine featuring Canadian or other Western World artists, or their works are very well attended and usually well received, Mr. Lutsiv said.

The Lvov impressario was somewhat apprehensive of the proposed exchange for some time because he was told that the Calgary Philharmonic was strictly an amateur group. Having worked with professionals for most of his life he thought perhaps it would be difficult for him to adapt to the Calgary group.

Through his interpreter, Mr. Lutsiv explained that as soon as he began his first rehearsal all doubt of the capabilities of the Calgary musicians was erased from his mind. He was very satisfied and most impressed with the calibre of the "amateurs".

Speaking of the Southern Alberta Jubilee Auditorium, the artist said that Calgary citizens have every reason to be proud of such a fine facility. Such an auditoria wouldn't be-shame even capitals of any country, anywhere, he declared.

Architecturally and acoustically the auditorium was excellent. He was especially pleased with the facilities provided for artists.

Asked how the auditorium compared with concert hall facilities in the Ukraine, or Russia, Mr. Lutsiv explained that a direct comparison was impossible because most of the philharmonic halls in the U.S.S.R. were built many years ago and were smaller and more intimate than the large Jubilee Auditorium. By and large, however, all aspects of the Jubilee auditorium were impressive.

In answer to a query as to how the government of the Ukraine encouraged music as a leisure time activity of its people, the Lvov conductor stated that three distinct phases of music appreciation are found in even the smallest villages, or collective farms of the U.S.S.R.

Each centre has an active choral group, a wind ensemble and a full instrument orchestra, he said. In the last few years, special emphasis has been placed on developing the calibre of these amateur artists and the State now provides a paid, full-time instructor; all music, rehearsal and concert hall facilities, and in some cases, instruments, for all such groups.

In addition, many of the better-known U.S.S.R. professional artists conduct periodic work-shops at these smaller centres. These clinics are conducted on the expert's free time, and they receive no remuneration.

Professional philharmonic orchestras are found in all of the larger cities of the U.S.S.R. and are completely subsidized by the State. Musi-

cians receive salaries according to their ability, with the highest paid receiving the approximate equivalent of \$500 per month.

Contrary to popular belief, artists in the U.S.S.R. do not have to belong to a musicians' union although benefits are such that few do not belong. The membership fee is but one per cent of the performer's salary.

Vacancies on orchestral rosters are advertised in newspapers and musicians invited to audition before a board of recognized experts.

Philharmonic performers are free to seek employment with other orchestras if they so desire. They must seek permission to leave their present position from the administrator, or manager. Should permission not be granted, they need only to provide two weeks notice of intention to leave, in writing.

There are no written contracts in the U.S.S.R. and musicians can be dismissed provided they are given two weeks' written notice and a reason

for dismissal. If the artist believes he is being discriminated against, he may apply for a hearing before a board comprising representatives of the administration and of the musicians' union. If he does not belong to the union there is no avenue for appeal.

Concerts of the professional orchestras are within reach of all citizens of The Ukraine, Mr. Lutsiv said. Tickets range in price from an equivalent of twenty cents to \$2.00. There is no charge for any amateur program in the U.S.S.R. and the professional orchestra periodically provide free entertainment in factories where instruments are set up beside huge machinery idled for the occasion. Trade unions occasionally hire orchestras to provide entertainment in factory workers' clubs.

Mr. Lutsiv declined to compare the receptiveness of audiences of his home country and Calgary. He did say, however, that he was very grateful for the warm hospitality extended to him everywhere he visited in Calgary and Edmonton.

Book Review

Just as there is Method Acting, there is now a New Method in skiing, which experts call revolutionary in concept. Franz Freund, Instructor and Inspector on the staff of the Italian Federation of Winter Sports, and Fulvio Campiotti, well known Italian writer on winter sports, have collaborated on an excellent book describing the new approach to the sport. Called **"The New Skier"**, and published by McClelland and Stewart of Toronto, the volume is profusely illustrated with photographs, and backed by terse descriptive copy. The "do's" and don't's" of skiing are clearly set out, and after studying the pages of pictures, only a dolt would kick-turn himself into going two directions at once, from the middle. For beginners and experts alike. \$6.00.